

Act 5.

Sc. 1

Dreamyrd scene.

1) Trump of grandissz.
Hamlet - philosopher

Oratio - scholar.

2) Procession of Ophelia.

Sc. 2

1) Hamlet fels - mazyd fests.
2) "Obstructed mill" - Bats.

~~Merry~~ - not death of Hamlet
~~true~~ - crushing deifici.

Hamlet - drama of revenge.

- ghost scenes
- love - story of H. + O.
- play within a play.
- mother of Polonius.
- court scene - queen + Hamlet
- escape + return of H.
- mad scene + gravedig scene.
- dual + tragedy.

Act 1 - groundwork.

A. decides on madness

i) loss of faith in women.

Act 2 - revenge.

R. + D. - King suspects H.

Playas.

Act 3 - climax.

King believes himself.

- H. kills Polonius.

- Queen realizes his guilt.

Act 4 - Ophelia's madness.

Coming of facts.

Hamlet's banishment + return.

Act 5 - denouement.

Gravedigging scene.

Murder of King + Gertrude.

Fightful fight - strong word?

Ending - Hamlet's delay.

Queen guilty of adultery.

Gertrude + King treachery.

Act 1.

Sc. 1.

- 1) gain interest of audience .
- 2) create an atmosphere (ghost.)
- 3) give necessary information
- 4) to introduce important characters

Sc. 2 .

- 1) entrance of king + queen spectacular .
- 2) " " Hamlet . (gloom)

Sc. 3 .

- 1) change of character. (relief)
- 2) Ophelia . - sweet
innocent
lacks character .
pathetic

Polonius - verbose , unintelligent
shallow

Turges - distrustful .
love of Ophelia

Sc. 4 .

- 1) reference to trials of court
- 2) Hamlet shows action under stress

Sc. 5.

- 1) nature of plot.
- 2) direct action calls Hamlet.
- 3) idea (H.) of insanity.
- 4) ponder, introspects.

Act. 2.

Sc. 1.

Some weeks less.

Torles - gay life in Paris.

Polonius sends Reynaldo to spy on L.

Show up Torles + Polonius

- 1) Hamlet repulsed by Ophelia.
- 2) Disappointment of love of H.

Sc. 2.

1) Hamlet still insane
R. + S. spy.

2) H. says he is not mad.

3) Players. (The Murder of Gonzago.)

Act 3.Sc. 1.

- 1) Hamlet abuse of Ophelia.
 discusses P. + King condriffling.
- 2) King has designs on Ophelia
 - "O. milking decay duck."
P. lets O. be decay.
- 3) Mother + O. have failed H.

Central act.Sc. 2.

- 1) King lets up guilt.

Sc. 3.

- 1) King around & feels repentant.
R. doesn't kill him at his prayer

Sc. 4.

- 1) Queen believes R. mad.
 - Meads with him.
- 2) Hamlet kills Polonius.

Act. 4.Sc. 1.

- 1) King enters with R. + G.

Sc. 2.

- 1) Convinces R. + G. he is mad.

Act. 4.

Sc. 3.

- 1) Queen shields H. from P. death.
to Ring.
- 2) Ring says H. to die in battle.

Sc. 4.

Hamlet - speculative

Fortinbras - active.

- 1) Self-analysis of Hamlet.
- 2) Decides war on R. & S.

Sc. 5.

- 1) Banishment of H.
- 2) Insanity of Ophelia.
- 3) Return of Fortinbras.
- 4) Discontent of commoners.
"Mad Scene of Ophelia".

Sc. 6.

Hamlet - man of action (on-light).

Sc. 7.

Ring to Fortinbras - reason for not punishing H.

- 1) affection of queen to H.
- 2) love of people for H.

Fort - Thrashing of horserid sword.

The Essence of Tragedy

Good

What is tragedy? I think it is truth and truth hurts. Tragedy is tremendous, overwhelming, it is conflict at its pitch, it is life.

In experiencing a absorbing tragedy, we feel with all our being, we are frightened, our hearts are full of pity. To-night I read "People have the momentary experience of being, as it seems, surrounded by an incomprehensible, almost intolerable vastness of beauty and delight and interest - if only one could grasp it and enter into it." For tragedy in its very vastness is beautiful but pitiful, delightful but oppressive and interesting to the full. I think all tragic figures of the past and present are admirable - there is strength and conviction in their actions. Were not Napoleon and Joan of Arc wonderful figures of tragedy - is not the Duke of Windsor a living tragedy? These people are great - perhaps it is that quality which captures and stimulates our interest, be it

I think it is
a little queer
to you not with
me your sentiment
when you do my

in sympathy or in opposition.
Misery should never be
confused with sentiment. I
like the sentiment and all its
connections - it is small and
private.

Misery is a phase of life
surrounds us. Although not
always in contact with ^{us} (it),
it can be sensed, seen,
inspired. Every day while
standing in the street, in
the street-car, we see many
a lined face spelling misery.
A glance, a suggestion of fear,
of sorrow, and there lies a story.
A queer uncanny feeling rises
in us crying "Act" - but we
have not the inspiration or
courage to respond to the
significance of the situation.
It is so close to us (and in
that it appeals). It is the
experience of every one of us.
We constantly touch the fringe
of great issues, great events,
great tragedies, we catch a
glimpse of the conflict, we,
for good or ill take an unremitting
part in it, then the scene closes
and we go on our way and
know no more.

Do you
mean
this?

Tragedy in the theatre
is intensely interesting. It
is portrayed sincerely, I think
there is nothing more beautiful.
Shakespeare was, of course,
the greatest tragedian of all time.
He expresses Aristotle's idea of
tragedy in Henry VIII by the
passage -

"I come no more to make you
laugh; things now
That bear a mighty and a
serious bur-

Sad high and working, full of
state and woe,

Such noble scenes as strain the
eye to view:

We here present."

And again what is more
beautiful than the tragic love of
Romeo and Juliet, what more
horrible than Macbeth?

To-day-tragedy - no
modern invention, can be seen.
I am reminded of two (such)^{such}
tragedies I saw recently - one
a movie - one a play. The
movie was "Winterset" based on
the play by Maxwell Anderson.
It was modern - it was tragic -
it was wonderful. The other
was "Edna, his Wife"; a movie

of character sketches by
Cornelia Otis Skinner. This is
I think, called tragic-comedy -
amazingly amusing and a little
pitiful. The character introduced
understood no whit of the tragedy
gathering about her until it
burst - it was like ~~and~~^{out} it was
over.

It has been said that
religion is fading and what is
to take its place? When tragedy
becomes too poignant to be
endured? The answer must be
sympathy - with joy and with
sorrow. A tragedy is sometimes
intertwined with comic strands.
Tragic-comedy has been criticized
for a lack of passion and for
slowing the plot; and English
tragic-comedy, called "absurd"
and "Bellam". But I think a
sense of mirth mixed with
tragedy gives relief from the
intensity of a powerful plot.
It is a sort of reconciliation.

There is tragedy - universally
understood and felt - life.

This is most vivid and suggested

The end is somewhat disappointing. It might
have gathered up the argument a little more fully.



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